

OCR

Oxford Cambridge and RSA

Friday 20 May 2016 – Morning

AS GCE ENGLISH LITERATURE

F661/01 Poetry and Prose 1800–1945 (Closed Text)

Candidates answer on the Answer Booklet.

OCR supplied materials:

- 12 page Answer Booklet (OCR12)
(sent with general stationery)

Other materials required:

None

Duration: 2 hours



This is a Closed Text examination. No textbooks or sources of information are allowed in the examination room.

INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **two** questions: **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **60**.
- This document consists of **12** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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SECTION A – Poetry

Robert Browning
 Emily Dickinson
 Edward Thomas
 W B Yeats

Answer **one** question from this section.

Robert Browning

1 'I would hate that death bandaged my eyes ...'

Discuss Browning's presentation of facing up to death in 'Prospice'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Browning that you have studied. **[30]**

Prospice

Fear death? – to feel the fog in my throat, The mist in my face, When the snows begin, and the blasts denote I am nearing the place, The power of the night, the press of the storm,	5
The post of the foe; Where he stands, the Arch Fear in a visible form, Yet the strong man must go: For the journey is done and the summit attained, And the barriers fall,	10
Though a battle's to fight ere the guerdon be gained, The reward of it all. I was ever a fighter, so – one fight more, The best and the last!	15
I would hate that death bandaged my eyes, and forebore, And bade me creep past. No! let me taste the whole of it, fare like my peers The heroes of old, Bear the brunt, in a minute pay glad life's arrears Of pain, darkness and cold.	20
For sudden the worst turns the best to the brave, The black minute's at end, And the elements' rage, the fiend-voices that rave, Shall dwindle, shall blend, Shall change, shall become first a peace out of pain, Then a light, then thy breast,	25
O thou soul of my soul! I shall clasp thee again, And with God be the rest!	

Emily Dickinson

2 'And 'twas like Midnight, some –

When everything that ticked – has stopped –
And Space stares all around –'

Discuss ways in which Dickinson presents an extreme experience in poem 510, 'It was not Death, for I stood up'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Dickinson that you have studied. **[30]**

510

It was not Death, for I stood up,
And all the Dead, lie down –
It was not Night, for all the Bells
Put out their Tongues, for Noon.

It was not Frost, for on my Flesh 5
I felt Siroccos – crawl –
Nor Fire – for just my Marble feet
Could keep a Chancel, cool –

And yet, it tasted, like them all,
The Figures I have seen 10
Set orderly, for Burial,
Reminded me, of mine –

As if my life were shaven,
And fitted to a frame,
And could not breathe without a key, 15
And 'twas like Midnight, some –

When everything that ticked – has stopped –
And Space stares all around –
Or Grisly frosts – first Autumn morns,
Repeal the Beating Ground – 20

But, most, like Chaos – Stopless – cool –
Without a Chance, or Spar –
Or even a Report of Land –
To justify – Despair.

Edward Thomas

- 3 'We look and understand,
We cannot speak
Except in trifles and
Words the most weak.'

Discuss ways in which Thomas presents a relationship in 'No one so much as you'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Thomas that you have studied. **[30]**

No one so much as you

No one so much as you
Loves this my clay,
Or would lament as you
Its dying day.

You know me through and through
Though I have not told,
And though with what you know
You are not bold.

5

None ever was so fair
As I thought you:
Not a word can I bear
Spoken against you.

10

All that I ever did
For you seemed coarse
Compared with what I hid
Nor put in force.

15

Scarce my eyes dare meet you
Lest they should prove
I but respond to you
And do not love.

20

We look and understand,
We cannot speak
Except in trifles and
Words the most weak.

I at the most accept
Your love, regretting
That is all: I have kept
A helpless fretting

25

That I could not return
All that you gave 30
And could not ever burn
With the love you have,

Till sometimes it did seem
Better it were 35
Never to see you more
Than linger here

With only gratitude
Instead of love –
A pine in solitude 40
Cradling a dove.

W B Yeats

- 4 'There lies a leafy island
Where flapping herons wake
The drowsy water-rats ...'

Discuss ways in which Yeats presents the relationship between fantasy and reality in 'The Stolen Child'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Yeats that you have studied. **[30]**

The Stolen Child

Where dips the rocky highland Of Sleuth Wood in the lake, There lies a leafy island Where flapping herons wake The drowsy water-rats;	5
There we've hid our faery vats, Full of berries And of reddest stolen cherries. <i>Come away, O human child!</i> <i>To the waters and the wild</i>	10
<i>With a faery, hand in hand,</i> <i>For the world's more full of weeping than you can understand.</i>	
Where the wave of moonlight glosses The dim grey sands with light, Far off by furthest Rosses We foot it all the night, Weaving olden dances, Mingling hands and mingling glances	15
Till the moon has taken flight; To and fro we leap And chase the frothy bubbles, While the world is full of troubles And is anxious in its sleep.	20
<i>Come away, O human child!</i> <i>To the waters and the wild</i> <i>With a faery, hand in hand,</i> <i>For the world's more full of weeping than you can understand.</i>	25

Where the wandering water gushes 30
 From the hills above Glen-Car,
 In pools among the rushes
 That scarce could bathe a star,
 We seek for slumbering trout
 And whispering in their ears 35
 Give them unquiet dreams;
 Leaning softly out
 From ferns that drop their tears
 Over the young streams.
Come away, O human child! 40
To the waters and the wild
With a faery, hand in hand,
For the world's more full of weeping than you can
understand.

Away with us he's going, 45
 The solemn-eyed:
 He'll hear no more the lowing
 Of the calves on the warm hillside
 Or the kettle on the hob
 Sing peace into his breast, 50
 Or see the brown mice bob
 Round and round the oatmeal-chest.
For he comes, the human child,
To the waters and the wild
With a faery, hand in hand, 55
From a world more full of weeping than he can
understand.

SECTION B – Prose

Mary Shelley	<i>Frankenstein</i>
Charlotte Brontë	<i>Jane Eyre</i>
Henry James	<i>The Turn of the Screw</i>
Oscar Wilde	<i>The Picture of Dorian Gray</i>
Joseph Conrad	<i>The Secret Agent</i>
Virginia Woolf	<i>Mrs Dalloway</i>

Answer **one** question from this section.

Mary Shelley: *Frankenstein*

Either

- 5 (a) 'Treat a person ill, and he will become wicked.'

How far and in what ways does the novel suggest that unjust treatment leads to further injustice? **[30]**

Or

- (b) 'Gothic writing delights in supernatural effects.'

In the light of this comment, explore Mary Shelley's use of the supernatural in *Frankenstein*. **[30]**

Charlotte Brontë: *Jane Eyre*

Either

- 6 (a) 'Characters are motivated more by conscience than by love in *Jane Eyre*.'

How far and in what ways do you agree with this view? **[30]**

Or

- (b) 'We see the world entirely from Jane's point of view.'

Explore Brontë's narrative technique in *Jane Eyre* in the light of this comment. **[30]**

Henry James: *The Turn of the Screw***Either**

- 7 (a) 'Nothing is more dangerous than innocence.'

How far and in what ways do you agree with this comment on James's presentation of innocence in *The Turn of the Screw*? [30]

Or

- (b) 'The framing narrative adds little; two narrators are not needed.'

Explore James's narrative technique in *The Turn of the Screw* in the light of this comment. [30]

Oscar Wilde: *The Picture of Dorian Gray***Either**

- 8 (a) 'Too selfish to be a hero.'

How far and in what ways do you agree with this comment on Wilde's characterisation of Dorian in *The Picture of Dorian Gray*? [30]

Or

- (b) 'A serious book, but the dialogue is often very funny.'

Explore Wilde's humour in *The Picture of Dorian Gray* in the light of this comment. [30]

Joseph Conrad: *The Secret Agent***Either**

- 9 (a) 'A source of humour, but also a genuine threat.'

In the light of this comment, explore Conrad's presentation of revolutionary politics in *The Secret Agent*. [30]

Or

- (b) 'The more the characters talk, the less they communicate with one another.'

How far and in what ways do you agree with this view of *The Secret Agent*? [30]

Virginia Woolf: *Mrs Dalloway***Either**

- 10 (a)** 'The characters of *Mrs Dalloway* are generally middle-aged – but seen in the context of their younger selves.'

Explore the novel's contrast of youth and maturity in the light of this comment. **[30]**

Or

- (b)** 'Through the private thoughts of the characters we hear the murmur of a vast city.'

In the light of this comment, explore Woolf's presentation of London in *Mrs Dalloway*. **[30]**

END OF QUESTION PAPER

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